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Rita Dove Concludes Her Stay at the Library

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JAMES H. BILLINGTON
Librarian of Congress

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Treasures from Another Library:

Materials from Bibliothèque Nationale to Be Exhibited at LC

An exhibition of the treasures of one of the world's great libraries, the Bibliothèque nationale de France, will open at the Library on Sept. 7.

The exhibition, "Creating French Culture," will explore the central role of culture in the development of the French nation. The exhibition will be held in the recently renovated Southwest Gallery and Pavilion of the Thomas Jefferson Building, a splendid setting for the more than 240 rare manuscripts, books, maps and other objects that will be on display. Most of these treasures have never before been exhibited outside of France.

The exhibition will be on display in the Thomas Jefferson Building through Dec. 30 and will be opened to the public on Sept. 8. The West Front doors of the Jefferson Building, at 10 First Street S.E., will be open for the duration of the exhibition from 10 a.m. to 5 p.m. Monday–Saturday. The exhibition will be closed on Sundays and on federal holidays. The Jefferson Building, still under phased renovation, will be open to the public in its entirety in the spring of 1997.

Criteria for Selection of Objects. Selections for the exhibition have been made using three criteria. The first is the uniqueness and beauty of the works, such as the magnificently illuminated manuscripts made for French sovereigns or their powerful ecclesiastical and aristocratic advisers.

The second criterion is the historic significance and inaccessibility of the objects. The exhibition will include, for example, the first book printed in France, the *Epistolarum Liber* of 1470; a copy of Molière's *Don Juan* from 1682, before the text was censored; Stendhal's annotated copy of the *Memoirs of Saint Simon;* and Marie Antoinette's own copy of the *Constitution of the Thirteen United States of America.*

Two of the Bibliothèque nationale de France items to be on display at the Library in September: (above) *Translation of Ovid's Epistulae Heroidum* by Octovien de Saint-Gelais (between 1496 and 1498); *Equestrian Armorial of the Golden Fleece* (1433–1435?)

The third criterion is the intellectual importance of the works, even though the objects may not be beautiful or rare. These items include Montesquieu's *L'esprit des lois,* Diderot's *Le Rêve de d'Alembert,* Flaubert's *Education sentimentale,* Victor Hugo's *Les Misérables* and de Gaulle's *Mémoires de guerre.*

The Bibliothèque Nationale, located in central Paris, is a major research and conservation library. Its origins date back to the Middle Ages, when the kings started developing and expanding their private collections. Charles V was the first to formalize the Bibliothèque Royale by installing the library in a tower of the Louvre in 1368. Another milestone was the edict of Montpellier, enacted under Francis I in the beginning of the 16th century and soon after the invention of movable type, which required that a copy of any work printed in France be deposited in the Royal Library.

During the French Revolution (1789–1799), the Royal Library was transformed into the Bibliothèque de la Nation, and its collections were considerably expanded with material confiscated from the Roman Catholic Church and the aristocracy.

In 1994 the Bibliothèque Nationale merged with the new Bibliothèque de France to become the Bibliothèque nationale de France, thus undergoing another historic transformation. An immense new facility is being constructed on the banks of the Seine River in the eastern section of Paris, which will incorporate, along with all the printed collections (10 million books, 350,000 periodicals), the new and developing technologies of communication. Remaining in the facility of the Rue de Richelieu will be the departments of manuscripts, prints, cartography, music, theater, coins and medals.

A future issue of the LC *Information Bulletin* will include a preview of the exhibition.

End of Term:
Rita Dove Gives Final Reading as Poet Laureate

by Bernice Tell

They came early and in droves—college students, young kids, matrons, men in business suits, scholarly looking types, retired folk. They came to the Library on May 4 to hear Rita Dove, Pulitzer Prize-winning novelist and poetry ambassador extraordinaire, give her final reading as the Poet Laureate of the United States.

Ms. Dove, the youngest poet ever chosen, is only the second woman to hold the title, as well as being the first African American Poet Laureate. The evening marked the end of her second term in the position.

She told her audience: "It's been a wonderful two years. One day I will come sneaking in and clap for the new Poet Laureate."

Poetry readings can be dull. However, Ms. Dove's reading was anything but dull.

When she spoke in her deep, husky voice, her words sprang from the printed page, filled with life and meaning.

Wearing a black top with a full skirt, each fingernail on her hands painted a different color, and colorful hoop earrings that swayed as she moved, Ms. Dove exuded energy and passion.

She announced she would read poems from her newest book, *Mother Love* (W.W. Norton, $17.95). *Mother Love* is a modern interpretation (very much Ms. Dove's own) of the Greek myth of Demeter, Persephone and Hades. It is the story of Demeter's anguish at the loss of her daughter, Persephone, who is kidnaped by Hades, king of the underworld, and becomes his consort. According to the myth, the frantic and despairing Demeter spends her time searching in the earth and, overcome by sorrow, neglects her duties as the goddess of agriculture and the harvest. Crops and flowers wither and die, trees lose their leaves; there is no spring or summer, only winter.

Rita Dove (center) takes a moment to chat with Jennifer Rutland, special assistant in the Poetry and Literature Center, and Prosser Gifford, director of Scholarly Programs, during Ms. Dove's May 4 reading. *Photos by Yusef El-Amin*

Demeter refuses to return to her duties until Zeus promises to make his brother Hades give Persephone back to her mother. Hades agrees, but before Persephone leaves the underworld she eats six pomegranate seeds.

As Ms. Dove relates in the introduction to "Mother Love," ". . . Anyone who partakes of the food of the dead cannot be wholly restored to the living." Thus it is Persephone's fate to spend half the year as Queen of the Underworld (while her mother mourns fall and winter return) and half the year on earth with her mother (spring and summer).

Ms. Dove uses this basic myth (which she divides into seven parts) as a framework on which to hang her various themes, such as the rippling effects of violence and the fact that a mother cannot change her child's destiny. Ms. Dove also describes the manner in which a daughter grows away from her mother as she becomes a woman.

For Ms. Dove, the myth becomes a poetic drama expressed in sonnet form. Ms. Dove explained that she chose the 14-line sonnet because traditionally it has been used to tell a love story and because it represents a perfect world in its exactitude.

Before Ms. Dove began reading, she told how the manuscript of "Mother Love" began to take shape years earlier, but had to be delayed, in May 1993, when she was chosen Poet Laureate. She eventually

"Now I must walk this faithless earth/which cannot readjust an abyss/into flowering meadow./I will walk until I reach/green oblivion . . . then/I will lie down in kindness,/in the bottomless lull of her arms."

—From *Mother Love* by Rita Dove

finished the book by the end of her second term.

As an introduction to her version of the Demeter-Persephone myth, the first poem Ms. Dove read was "Heroes," also the first poem in her book. Similar to an operatic overture, "Heroes" is a disturbing poem, filled with foreboding and intimations of death. It set the stage for poems to follow—during the reading as well as in the book. It relates how a seemingly inconsequential act—plucking a flower—can ultimately lead to death and destruction.

The next poem Ms. Dove read, "Persephone Falling," begins the tale. The young girl leaves her friends to pick a narcissus, and, as she does so, is brutally snatched away to another world. In the second stanza, after the deed is done, there is the faint echo of "every" mother, as a worried mother admonishes her child not to talk to strangers and to stay with her friends.

One of Persephone's girlfriends was an eyewitness to the abduction. She could not recover from the experience of hearing her friend scream for help. Ms. Dove's poem, "Statistic: The Witness," describes her pain. In the Greek myth, this girl wanders the earth grieving for her lost companion; finally in Sicily, the gods take pity on her and she is turned into a saltwater stream. In the final stanza, the friend says:

"Now I must walk this faithless earth/which cannot readjust an abyss/into flowering meadow./I will walk until I reach/green oblivion . . . then/I will lie down in kindness,/in the bottomless lull of her arms."

Before proceeding to the next poem, Ms. Dove looked at a young girl seated in the front row, who was probably the same age as her own 12-year-old daughter, Aviva. She spoke of her feelings of loss as her daughter matures.

She also spoke of her daughter's reaction to *Mother Love*. Once when Ms. Dove was writing these poems, her daughter burst into her workroom, uninvited, as well as unallowed, and said, "You're writing about me!" and stalked out.

Then Ms. Dove read the poem "Mother Love," which details the relationship in its everyday manifestations.

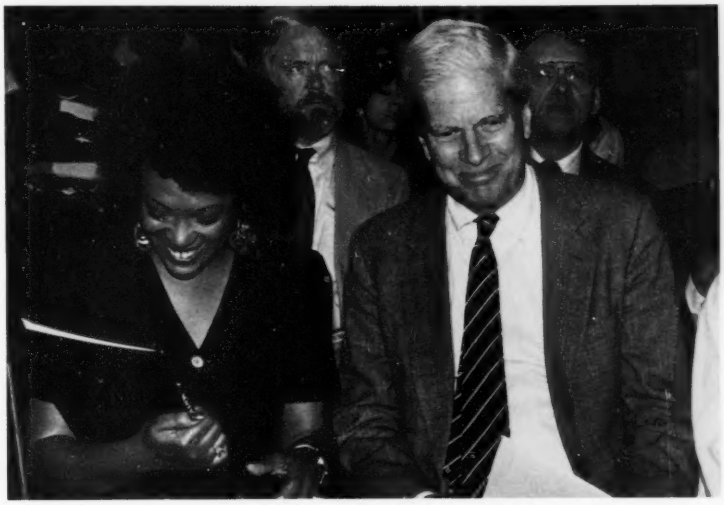
"Who can forget the attitude of mothering?/Toss me a baby and without bothering/To blink I'll catch her, sling him on a hip."

"The Bistro Styx" is about a mother who goes to Paris to persuade her daughter to leave her lover and return home. But, as she observes her daughter enter the bistro, deliberately late for their luncheon date, she sees the girl as a young woman who is growing away from her. Although she does not approve of her daughter's new life, the mother must keep silent. She knows that were she to speak her mind, it would mean further separation. The final line sums up her feelings:

"I've lost her, I thought, and called for the bill."

Ms. Dove concluded her tenure as Poet Laureate by reading a few of her uncollected poems. When she was about to make her last exit, members of the audience gave Ms. Dove a standing, cheering ovation.

—Bernice Tell is a Washington freelance writer.



Rita Dove shares a laugh with Dr. Billington.

Rita Dove (opposite) on the porch of her cabin, where she writes, in Charlottesville, Va., and at her home, also in Charlottesville. *Photos by Fred Viebahn*

Broadening the Possibilities:

Rita Dove Says She Has Fulfilled Her Mandate

by Gail Dixon-Williams

Poet Laureate Rita Dove gave an interview to the Information Bulletin *before she completed her second term:*

When Rita Dove began her tenure as the seventh Poet Laureate, she says she was given the opportunity to plan what she desired. So that's exactly what she did.

She planned the most creative, interesting literary seasons she could imagine.

In fact, she arranged the 1993–94 season so well that Dr. Billington asked her for an encore in 1994–95.

"Nothing was ever questioned. The marvelous thing about it was that when I came in, they said, 'We have these dates and what would you like to do?' At first this is very disconcerting, and you say, 'Surely they have their own ideas.' But I must say that they really allowed me free rein," she said.

To prove her point, for example, in March 1994, Ms. Dove held a poetry reading by a group of eighth grade Native Americans from Montana's Crow Nation.

"I remember one wonderful moment with the Crow children. They had one of their elders there, and they said that it is traditional to open any ceremony with a ritual smudging, which is burning of incense and blessing the corners of the room with an elk call. I said, 'It sounds great to me,'" she said, laughing.

However, on further reflection, it occurred to Ms. Dove that there could be a small matter of the smoke alarms being triggered. Library staff accommodated her and turned the alarms off, "after they saw that it

would be smoke and it wasn't flames and they weren't sending out burnt offerings or anything."

Calling her appointment an "incredible honor," Ms. Dove explained the influence she believes her position has had.

"You can't underestimate the impact that just seeing someone in a position as this can do for all sorts of people. It makes such a powerful impact for an ethnic minority, any girl child, any young black male child, to see that it is possible for a black woman to represent all of the poets in the country."

Ms. Dove continued: "If they know that, they know that the possibility is there; the confidence that gives them to go ahead and realize that potential and to be the person that they are. To be themselves and not try to fit into someone else's idea of what they need to be to be professional," she said.

Ms. Dove has given the Library and its literary followers a lot to remember. A brief description of some of the activities she engineered in 1993–95 include:

She taught a class in spring 1994 in Albermarle County, Va., to a group of fifth graders via satellite. Students read their poetry as it was beamed across the country using this state of the art technology.

Ms. Dove has given numerous newspaper and magazine interviews and made just as many radio and television appearances, including a special guest spot on "Sesame Street."

She has given many poetry readings and lectures and planned several guest readings at the Library by other poets.

During a press conference held at the Library, October 1993. *Photo by Jim Higgins*

In an innovative February 1994 program, Ms. Dove brought together her friends in the music and literary worlds for an evening that combined jazz and poetry. As the poets read, the musicians accompanied them, unrehearsed.

At the end of her second term as poet laureate, Ms. Dove believes that her self-imposed mandate of broadening the possibilities of the post has been fulfilled. Planning the first year of literary activities at the Library was enjoyable, but, she soon realized, there were so many things she still wanted to do.

"I think about two-thirds of the way through the first year, when there were so many programs going on and so much excitement happening, I thought they might ask me to do a second term, so I began to think about whether I could do that," she said. "It's been good, and I'm glad I stayed for a second term. The Library has been very good about helping me with my own time for writing whenever I needed it."

As far Ms. Dove's career is concerned, many may ask if her writing style or outlook have changed as a result of her two-year tenure.

"I do know that a poem spoken at even the most pompous ceremony can change things. I've had several occasions where I've been asked to give a poem in a forum that I thought, "Oh, it's going to stick out,' and I found it actually to be the opposite; that it humanizes everything else around it. So that is one of the things about poetry in a public arena that I have learned."

Poetry "helps us appreciate not only the surface of life, but the undercurrent. It makes us richer individuals and it isn't anything to be afraid of."

In her opinion, poetry has an undeserved reputation as not being for everybody. "If people can only come to poetry relaxed and without fear, then they'll discover wonderful things," she said.

Ms. Dove received the 1987 Pulitzer Prize for *Thomas and Beulah*, a collection of poems published in 1986, based on the lives of her grandparents. Other works include: *The Yellow House on the Corner* (1980); *Museum* (1983); *Fifth Sunday*, a collection of short stories (1985); *Grace Notes* (1989); *Through the Ivory Gate*, her first novel (1992); and *Selected Poems* (1993). A verse drama, *The Darker Face of the Earth*, was published last year. Her most recent book of poems, *Mother Love*, was just published by Norton.

Ms. Dove says part of her writing style is to work on something and put it away. "I'll leave poems in various stages of incompletion for a long time. It's sort of like mixing a stew or making a soup. You have to give it time to let the flavors mingle. I find myself adding a little here and taking out there. And then something happens and it tastes great—I hope—and then toss it up."

She explains how her poem "The Island Women of Paris" from *Grace Notes* came into being. "I had been in Paris and had put a note in my notebook about the art of staring, because I was really impressed by that difference. . . . The ability to bear up under that appraisal was something I really admired in France. Those people did the best.

"The people who really knew how to stand there and say [as she tosses her head high in the air], 'Yes, you may look' were the women from the islands with their turbans and their caftans and their whole flair," she says, smiling.

Ms. Dove says there is no special place she must go to become motivated to write. "I feel sort of like a satellite dish. Life is out there if you pay attention to it. It's got incredible things to show you and tell you, which is one reason why I keep these notebooks. I write down what impressions I receive as I go through life. So motivation can come from anywhere."

Ms. Dove acknowledges that her husband, German novelist Fred Viebahn, and her 12-year-old daughter, Aviva, have encouraged her work. "It's so wonderful to be in a marriage where we can talk to one another about our work and understand. We show one another our work too, usually when it's near completion. My daughter likes to write short stories, but I think she wants to be a veterinarian."

What's next for Rita Dove?

She plans to get plenty of rest and continue work on two manuscripts of poetry. She also plans to write a book of poetry for youths and another novel.

She says she hopes she has opened the eyes of the next poets laureate to the unlimited ways to bring poetry to the world.

Speaking about the satellite classroom poetry class she conducted, she said, "I did that mainly as a model. I'm just trying to set up notions that there are things that you can do without cheapening the art. Television can be an effective tool for bringing poetry across to people.

"So I'm hoping more than anything else for the next poets laureate that they'll feel hope; that they can see that there's interest out there and all they've got to do is run with it."

—Gail Dixon-Williams is a Washington free-lance writer.

Teaching a class in spring 1994 in Albermarle County, Va., to a group of fifth graders via satellite. *Photo by Michael Marshall/Inside UVA*

Getting Inside *The Poet's World*

The Poet's World, a new Library of Congress publication bringing together the two lectures delivered by 1993–95 Poet Laureate Consultant in Poetry Rita Dove during her tenure at the Library, has just been published. Ms. Dove closed the Library's 1993–94 literary reading series with a lecture and opened the 1994–95 series with a second, conceiving of the two as an address to a single theme.

"Stepping Out: The Poet in the World" and "'A Handful of Inwardness': The World in the Poet" have been brought together in this volume, along with her autobiography, the poem "Lady Freedom Among Us" and photographs documenting her term.

The Poet's World is available for $9.50 from the Library of Congress Retail Marketing/Sales Shop, 101 Independence Avenue S.E., Washington, DC 20540. Telephone (202) 707–0201.

The Black Diaspora:

Symposium Participants Discuss Effects on Their Work

Countee Cullen (1903–1946), American poet and novelist who played a prominent part in the Harlem Renaissance of the 1920s, wrote these famous lines:

"One three centuries removed/ From the scenes his fathers loved,/ Spicy grove, cinnamon tree,/What is Africa to me?"

Poet Laureate Consultant in Poetry Rita Dove quoted them April 19. The occasion was a gathering of a dozen distinguished poets, writers and educators she had invited to the Library to spend two days considering Cullen's question at a symposium on "Oil on the Waters: The Black Diaspora," described further as "panel discussions and readings exploring the African Diaspora through the eyes of its artists."

A diaspora is any group that has been dispersed outside its original homeland, according to the fifth definition in the *Random House Dictionary of the English Language*, second edition, unabridged, 1987. According to the *Encyclopedia Americana*, diaspora originally referred to the dispersion of the Jews outside Palestine during the Greek and Roman period.

"Eventually, the Diaspora extended to Spain, France, England, the Rhineland and later to Poland, Russia, parts of India and China, as well as to the Western Hemisphere," states the *Americana* article. "All the areas of dispersion created by forced captivity and exile, whose people were often subject to persecution and discrimination, were held together by a common religion, customs and the hope of a 'return to Zion,' the homeland of the Jewish people."

Does a commonality of inherited experience exist for writers and artists of African descent? And if it does, how does this experience influence their work? These were the topics addressed during the two-day event. Among the guest participants from England, the Netherlands, Canada and the United States, there was little unanimity.

Participants included (from left) Walter Mosley, Paule Marshall, Errol Hill and Wilson Harris. *Photos by Jim Higgins*

In what Rita Dove called a "conversation, a dialogue, or at least an opportunity to rub off on one another," writers voiced their views on the existence of a black diaspora and its qualities.

Gerald Early, professor of African American studies at Washington University in St. Louis and a celebrated essayist, declared that he does not see "Africa as a source book for American life today," although he does recognize the idea of "exile and homesickness producing a need for political unity, the need for creation of a common mind, creation of a consciousness of people who might be seen to look alike and, much worse, to think alike."

And Walter Mosley, whose books about private detective Easy Rawlins are bringing him worldwide fame, tended to agree, in particular in regard to art.

"The novel is an exploration," he suggested, "dealing not with the author's truth, but with your truth as a reader. Some things we don't know and can't know, and we are the subjects of those things. The wholly diasporic personality doesn't know who it is or where it is. It's like forgetting and then forgetting that you forgot. He never recognizes that he's lost. He thinks he's something but knows there's an emptiness.

"Black people cannot go back to Africa the way a Swede from Minnesota can go home to Scandinavia. Home isn't there."

The question of "home" also remains a question for black Britons, according to Hazel Carby, professor of American studies and African American studies at Yale University, who was born in the United Kingdom of Welsh and Jamaican parents.

"When we [she and other black Britons] were asked, 'Where are you

from?' and replied, 'I was born in Liverpool or Cardiff or Glasgow,' the next question would be, 'Yes, I know, but before that?'" said Ms. Carby, who moderated the Wednesday afternoon discussion. "We lived, in other words, under the shadow of the imminent possibility of removal."

The separateness is still there, Ms. Carby said, explaining that "it is impossible for my 9-year-old son to attend an integrated school in Connecticut, where city schools are 97 percent-plus black and Latino and schools outside cities are 94 percent-plus white."

Astrid Roemer (left) and Rita Dove discuss each other's work.

She and other panelists of Caribbean descent seemed more influenced by their heritage than some of the others. They described the artistic cultures of the islands, particularly dance, with enthusiasm. Paule Marshall, a teacher at Yale since 1970 and author of *Brown Girl, Brownstones* and other books, described carnivals of the Caribbean that have been exported to the United States, England and Canada and how they have changed.

"Carnival gave people the opportunity to comment about their lives, protest the establishment," said Ms. Marshall. "Then the establishment took over and the hill people no longer flooded the streets but had to dance contained within a stadium. There was a loss."

No matter its origins, the art represented by the group assembled by Ms. Dove demonstrated its appeal in the two evenings of readings that were part of the symposium. Mr. Early and Astrid Roemer, a native of Suriname now writing and working as a family therapist in the Hague, both read touching family portraits.

Mr. Early read from the original ending to his *Daughters: On Family and Fatherhood* (changed by an editor), and Ms. Roemer, from a work in progress called *A Name for Love*.

Wilson Harris, who lives in England and has published more than 25 books, read from his novel *Resurrection at Sorrow Hill*, and Ms. Marshall read her description of an island drum festival. Mr. Mosley read Chapter 11 from *R.L.'s Dream*, his novel about a dying bluesman who once played with Robert Johnson, to be published in August.

Verse was the choice of Claire Harris, who was born in Trinidad and taught English in Canada from 1966 until she retired last year. She read a poem about her mother.

Yusef Komunyakaa, winner of the Pulitzer Prize for poetry in 1994 and associate professor of English at Indiana University at Bloomington, made few comments during the discussion periods, instead offering his poems, including:

"You'll always be my friend./Is that clear, Robert Lee?/We go beyond the weighing/of each other's words,/hand on a shoulder,/go beyond the color of hair./Playing Down the Man on the Field/we embraced each other before I discovered girls./You taught me a heavy love/for jazz, how words can hurt more than a quick jab./Something there's no word for saved us from the streets."

Members of the afternoon discussion panels also included Errol Hill, Trinidad-born playwright; Dolores Kendrick, Washington playwright, poet and teacher; E. Ethelbert Miller, poet and director of the Afro-American Resource Center at Howard University; and Charles Rowell, professor of English at the University of Virginia and founder of *Callaloo*, a quarterly journal focusing on the literature and culture of the African diaspora.

Dr. Billington welcomed participants to the opening session and praised Ms. Dove for her contributions to the literary life of the nation during what he termed "a distinguished laureateship."

–Jeanne Smith

Jeanne Smith is a public affairs specialist in the Public Affairs Office.

CORRECTION

A caption on page 168 of the April 17 LC *Information Bulletin* incorrectly identified the subject of a photograph by James Kriegsmann as the cousin of Florice Whyte Kovan. It was her aunt.

Reflections of E.E. Cummings:

'It's All Done with Mirrors' Dramatizes Poet's Works

A small stage was set with a straight-backed chair, a side table and a portrait of e.e. cummings propped on an easel. Emmy Award-winning actor Anthony Zerbe walked onstage, laid a scrapbook open on the table and mumbled something.

Thus started "It's All Done with Mirrors," a dramatic program celebrating the 100th anniversary of the birth of poet e.e. cummings.

About 200 people attended the program, billed as "an avalanche of cummings's poetry and prose," in the Mumford Room on March 2. It was presented under the auspices of the Gertrude Clarke Whittall Poetry and Literature Fund and Poetry in Motion.

Mr. Zerbe had also presented the program at Harvard University Oct. 14, 1994, the 100th anniversary of e.e. cummings's birth. He and actor Roscoe Lee Browne recently toured the United States in a two-person anthology of poetry in performance titled "Behind the Broken Words." The show included selections by cummings.

"e.e. cummings once said, 'Listen. There's a hell of a great universe next door. Let's go.' Tonight, that universe is here," said Poet Laureate Rita Dove, introducing Mr. Zerbe at the Library.

Mr. Zerbe started with a few biographical notes on cummings (1894–1962), who was born Edward Estlin Cummings in Cambridge, Mass., the son of a Congregationalist minister who taught English and social ethics at Harvard University. After graduating in 1915 and earning his master's degree in literature there in 1916, he began to write poetry.

Influenced by the work of Ezra Pound, cummings began to innovate, manipulating language and typography to offer new ways of presenting poetry on the page. He wrote his name in all lower case letters. "I think it was because his typewriter didn't work," Mr. Zerbe said.

Award-winning actor Anthony Zerbe dramatized the poetry of e.e. cummings at the Library. *Photo by Paul Hogroian*

All this was presented with the air of an affable college professor by Mr. Zerbe, who moved quickly back and forth between dramatization and exegesis. "He loved to end his poems with philological puns or witticisms," said Mr. Zerbe, reciting from *95 Poems* a work called "55": "may//be be/cause/ever//ybody// wants more/(& more &/still More) what the//hell are we all morticians?"

Explaining that cummings often "went to the other side of the tracks" for material, Mr. Zerbe rendered a series of bit characters in accents ranging from an urban tough to a western wiseacre. He said cummings knew Greek and Latin and loved English. "He loved to play with language."

"Like the burlesque comedian, I am fond of that medium that creates movement . . ." Turning to address the mute portrait, he continued, ". . . this bundle of wishes which I like to call myself."

The title of the program, "It's All Done with Mirrors," came from cummings's play *Him*. Other quotes were drawn from his letters and lectures. On the subject of art, he once wrote: "You've got to come out of the immeasurable house of doing and into the house of being. . . . There's the artist's responsibility. It's the most awful responsibility in the world. If you can take it. . . . Do or undo until you drop."

Mr. Zerbe is himself in the process of doing or undoing. He boasts a long career of performance in television, movies and theater. He received an Emmy Award for his role as Lt. Trench in the television series "Harry-O." Other television roles include that of Teaspoon Hunter in the series "The Young Riders," and appearances on such classic series as "Gunsmoke," "Mission Impossible" and "Murder, She Wrote." He also has appeared on several television movies-of-the-week, including "Treasure Island."

Mr. Zerbe's major film appearances include roles in "The Turning Point," "Papillon," "Cool Hand Luke" and "Licence to Kill."

His stage work includes appearances on Broadway and off-Broadway stages and with leading resident theaters across the country. His Broadway appearances include roles in *Terra Nova, Solomon's Child, The Little Foxes* and *Moon Besieged.* For five years, he was the artistic

(Cont. on p. 247)

News from the Center for the Book:

Wyoming Becomes the 30th State Center

On May 8 Dr. Billington announced that a proposal for a Wyoming Center for the Book had been approved.

Statewide in spirit and mission, the center's headquarters will be at the Wyoming State Library, which will contribute the services of a coordinator, office space and clerical help as well as publications support.

"We are thrilled and look forward to spreading the Center for the Book's positive message on behalf of reading, books and libraries throughout this magnificent state," said State Librarian Helen Meadors Maul.

The Wyoming Arts Council and many other organizations throughout the state will work closely with the new organization. Sen. Alan K. Simpson (R-Wyo.) will serve as an honorary member of the advisory board, which thus far includes writers, librarians, booksellers, publishers, historians, newspaper editors, humanities scholars and book lovers and readers from Buffalo, Casper, Cheyenne, Cody, Evanston, Gillette, Laramie, Sundance and Torrington.

The mission of the Wyoming Center for the Book is to:

☐ Preserve, publicize and celebrate Wyoming's literary heritage

☐ Promote reading and literacy among Wyoming's residents

☐ Recognize the contributions of the state's authors, editors, publishers and others involved in the book arts and in the intellectual and artistic heritage of Wyoming

☐ Promote and develop the relationship among writers and readers within Wyoming, the Rocky Mountain region and the nation

☐ Emphasize the importance of words and ideas, as represented in books, to the lives of Wyoming citizens.

Plans for the Wyoming Center for the Book crystallized on Jan. 6, 1995, with an interactive, statewide video conference in which 115 people in 11 cities and towns participated. Ms. Maul and John Coe, executive director of the Wyoming Arts Council, moderated the two-hour session.

For information about the Wyoming Center for the Book, write or call Linn Rounds, Public Programs, Wyoming State Library, 2301 Capitol Ave., Cheyenne, WY 82002, telephone (307) 777-5915.

☐ **Colorado Announces Rocky Mountain Book Festival, "Read the Rockies," and "Take Me Out to the Bookgame!"** The third annual Rocky Mountain Book Festival, a project of the Colorado Center for the Book, will be held Oct. 13–14 at Currigan Exhibition Hall in Denver. More than 200 authors and 200 exhibitors will participate, and attendance is expected to exceed last year's record 42,000.

ROCKY MOUNTAIN BOOK FESTIVAL

Many of the popular features from last year's festival will return, including programming for schoolchildren, cooking demonstrations, a literary chautauqua, book arts projects, children's performers, costumed characters from books, panel discussions, a celebrity book auction, author presentations and pro-

State Librarian Helen Meadors Maul (left) and Linn Rounds of the Wyoming Center for the Book and John Cole discussed reading programs during the LC Center for the Book's May 8 Idea Exchange Day. *Photo by Yusef El-Amin*

motions and a "BiblioTherapy Booth," where "people from the book community listen to other people's reading ruts and help them explore new worlds."

"Read the Rockies" is a campaign to document that Coloradans can read 3 million books in six months. It began during National Library Week, April 9–15, and will conclude on Oct. 10, 1995, or "Take Ten Day," when everyone stops what they are doing at 10 a.m. for 10 minutes to read.

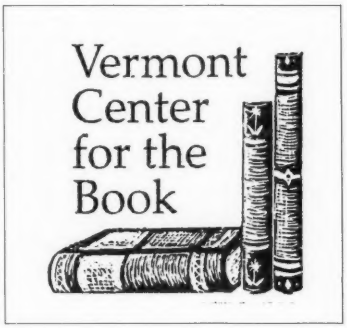
"Read the Rockies" is sponsored by the Colorado Center for the Book, the Colorado State Library, the *Rocky Mountain News,* the Tattered Cover Bookstore, Libraries Unlimited, the Denver Public Library, Aurora Public Library, the Colorado Library Association and the Colorado Media Association.

"Take Me Out to the Bookgame!" is this year's theme for the Colorado Center for the Book's summer reading program. Artist Maria Asheim's art marries two favorite American pastimes—books and baseball. Each year, the Colorado Center for the Book works with an advisory committee of librarians who develop the theme, which is designed to keep children reading books during their summer vacation. The artwork and promotional materials are purchased by libraries.

The *Rocky Mountain News,* the Colorado State Library and KCNC-TV in Denver are major supporters of the Colorado Center for the Book. For information about the center and its activities, write or call the Colorado Center for the Book, 1301 Arapahoe St., Suite 3, Golden, CO 80401, telephone (303) 273-5933, fax (303) 273-5935.

☐ **Vermont Receives NEH Grant.** The Vermont Center for the Book, headquartered in Chester, recently received a grant of $230,000 from the National Endowment for the Humanities (NEH) for its project "A Conversation About the Search for American Identity," a series of 28 book-discussion programs designed to help Vermonters examine modern American culture. Partial funding will be provided by the Vermont Council on the Humanities.

"This is the Vermont Center for the Book's response to NEH's call for projects that contribute to a 'National Conversation about American Pluralism,'" said Sally Anderson, the Vermont center's director. "Over the past 10 years, we've brought thousands of Vermonters together to talk about books, and our experiences tell us there's no better



way to get people to talk seriously about difficult topics than by giving them a good book to read and a good scholar to facilitate their talk."

For information, write or call the Vermont Center for the Book, P.O. Box 441, Chester, VT 05143, telephone (802) 875-2751, fax (802) 875-2790.

☐ **Illinois Honors Its Authors.** Center for the Book Director John Y. Cole presented opening remarks on May 5 at the Illinois Authors' Luncheon at the annual meeting of the Illinois Library Association in Peoria. He described the literary heritage activities of the Illinois Center for the Book and announced the center's forthcoming Illinois authors' dinner and book fair, which will be held in Springfield on Nov. 17–18.

For information, contact the Illinois Center for the Book, Illinois State Library, Springfield, IL 62705-0728, telephone (217) 782-0974.

☐ **Minnesota Book Awards and Minnesota Publishers Week.** Center for the Book Director John Y. Cole was a speaker on April 8 at the seventh annual Minnesota Book Awards, a program of the Minnesota Center for the Book. More than 300 people attended the ceremony, which was held at the University of St. Thomas in St. Paul.

Awards were presented in ten different categories. During the ceremony, readings were presented by Minnesota authors Emma Bull, Jack Weatherford and Catherine Friend.

(Cont. on p. 247)

'Beyond Balkanization':
Colloquium Looks at Solutions to Ethnic Conflict

In *The Arrogance of Power*, Sen. J. William Fulbright observed that wars were fought over abstractions. "The more I puzzle over the great wars of history, the more I am inclined to view the causes attributed to them—territory, markets, resources, the defense or perpetuation of great principles—were not the root causes at all but rather explanations of excuses for certain unfathomable drives of human nature. . . . I refer to them as the 'arrogance of power—as a psychological need that nations seem to have in order to prove that they are bigger, better or stronger than other nations."

On March 27 the Library of Congress hosted its first Fulbright Spring Colloquium, "Beyond Balkanization: Towards Resolution of Ethnic Conflict in the Former Yugoslavia." The four-hour colloquium in honor of the Senator from Arkansas, who died Feb. 9, 1995, was cosponsored by the Capital Area Chapter of the Fulbright Association and the European Division of the Library.

More than 200 people, including several ambassadors, foreign dignitaries, journalists, scholars, Fulbright Fellows and alumni of other international exchange programs, as well as congressional staff, attended the colloquium.

The event, which was televised and broadcast to the Balkans by Voice of America, focused on the ways that ethnic conflicts might be defused or resolved. After the welcoming remarks by Prosser Gifford, LC's director of Scholarly Programs, and Maka Larsen-Basse, the president of the Capital Area Chapter of the Fulbright Association, the colloquium proceeded to the morning session.

Professor Dan Nelson of Old Dominion University, who opened the session, called the policy of "calculated minimalism a looming moral debacle." The former foreign affairs adviser to Rep. Richard A. Gephardt (D-Mo.) and Sen. Tom Harkin (D-Iowa) proposed a return to diplomacy that combines principles with power. "We have detached principles from power," he said. Professor Nelson advocated the use of punitive force when United Nations resolutions are violated as well as convening wartime tribunals to bring war criminals to justice.

"Democracy is security-dependent," he reminded the audience. "Fear, peril are the nutrients of demagogues."

Because the violence continues uninhibited by political discussions, U.N. involvement and the threat of NATO's military muscle, Professor Nelson suggested that the long-term solution to avert future conflict should be to establish "a true organ of collective security in the Euro-Atlantic community that would abate threats, that would keep the peace where there is a peace to keep. The U.N. blue helmets clean up carnage; they do not keep the peace, NATO does not keep the peace. We lack the institution."

Similarly, Mark Ellis, the director of the Central and East European Law Initiative of the American Bar Association, who spoke about reestablishing the rule of law, saw "the Yugoslav quagmire" as an example that "ignoring principles affects the lives of millions of people."

Mr. Ellis conceded that Yugoslavia has been shaped by its ethnic groups rather than national borders. To see the Balkan conflict as inevitable in a region predisposed to violence and centuries-old ethnic hatred is tantamount to an apologia for a timid policy that rewards aggression, he said. "To conclude that the Bosnian crisis was somehow predestined was to accept a kind of fatalism that completely foreclosed any possibility for action."

Colloquium participants included (from left): Predrag Pajic, Michael Szporer, Vesna Pesic and Daniel Nelson. *Photo by Yusef El-Amin*

Mr. Ellis sees slim hope in the Bosnian-Croat federation to bring about the rule of law and arbitration to the region and called for Nuremberg-like trials to punish the individuals guilty of crimes against humanity as well as the establishment of a permanent war crimes tribunal. Such a tribunal, he suggested, would serve an educational role and be a deterrent to future war crimes.

The tragedy of the former Yugoslavia, according to Vesna Pesic, the outspoken opposition leader of the Civic Alliance of Serbia and member of the Serbian parliament, was that this nation of nations artificially held together by authoritarian rule did not have a common strategy to find an exit from the old system. It "failed to transform itself into a noncommunist liberal state because of the different plans and strategies of its component nations."

After a brief historical reflection on the post-communist options in the Balkans—democratic, ethnocratic, national socialist—Professor Pesic proposed short-term and long-term solutions to defusing ethnic conflict. According to Professor Pesic, the balance of power must be restored to the region without reaffirming the legitimacy of current boundaries in order to depoliticize ethnic nationalism. "A nation conceived as a container of collective emotion is conducive to manipulation and authoritarian rule," he observed.

According to Professor Pesic, ethnic homogeneity will lead to more conflict. Thus the long-term goal should be cultivating development and cooperation based on the principles of a civil society.

Milan Andrejevic, commentator for Radio Free Europe in Munich, reminded the audience that in six months the war in the former Yugoslavia will have lasted longer than World War II did in the Balkan region. Mr. Andrejevic proposed that in the disintegrating Yugoslavia, the leadership cliques carried over from the communist regime used nationalism as the means to consolidate their power. "The former communists who based their legitimate claim to power as guaranteeing social justice now defined their legitimacy as the guardians of national justice," Mr. Andrejevic said.

Proclaiming the Socialist Federal Republic of Yugoslavia dead, he nonetheless argued that the economic and political ties in the area cannot be ignored, particularly in view of European integration.

The morning session ended with Steven Walker, the former U.S. diplomat and State Department official who resigned in protest in 1993 over U.S. policy toward Bosnia. He now heads the American Committee to Save Bosnia and Action Council for Peace in the Balkans. Mr. Walker characterized the Clinton administration's Bosnia policy as a "lack of policy." Mr. Walker said that the West is "offering carrots to those who are committing genocide. The carrots are getting bigger, but the stick has disappeared."

The afternoon session began with Jonathan Landay of the *Christian Science Monitor*, who believes that the conflict serves the interests of the power elites. Leaders like Serbian President Slobodan Milosovic are not driven by any hardline philosophy but rather by the accumulation of power, Mr. Landay observed. The collapse of communist institutions did not bring about the collapse of authoritarian mentality.

Croatian TV journalist Tena Perisin said the illusion of freedom in the former Yugoslavia has made television a more effective tool of political propaganda, with many journalists exchanging one dogma for another.

Mihailo Mihajlov, who is an ethnic Russian, illustrated the absurdities of ethnic extremism. As a dissident scholar, he has been accused of anti-Croat feelings by the émigré press and convicted by the Belgrade regime as a Croat nationalist.

Mr. Mihajlov said that the current political scene has not changed much since the collapse of Yugoslavia. The former communists now wear nationalist colors and the democratic forces, who believe in the peaceful integration of the region based on mutual respect for national identity, still represent the political fringe.

A potentially explosive situation exists in the overwhelmingly Albanian-populated province of Kosovo, which Serbia regards as its historic homeland. Elez Biberaj, the Albanian commentator for Voice of America, provided an account of the ethnic Albanian situation in Kosovo and western Macedonia, suggesting that an outbreak of violence in the Albanian-populated Serbian province of Kosovo would bring about a wider Balkan war, involving not only neighboring Albania and Macedonia, but also Greece and Turkey. "Prospects for a peaceful compromise are very bleak," Mr. Biberaj said, "because the gulf [between Serbs and Albanians] is too deep to bridge."

The afternoon session was concluded by Vasil Tupurkovsky, Macedonian historian, who said that the ethnic conflict is due not necessarily to the dissolution of Yugoslavia but to the failure to reform political structures. "We have lost the citizen in the Republic of Macedonia, both Albanian and Macedonian. . . . The discussions and the deliberations are between political elites. We have not done enough to create a citizen state, a civil state . . . to establish the rule of law." —*Michael Szporer*

Michael Szporer is on the staff of the Copyright Office. Dr. Szporer is on the board of directors of the National Capital Area Chapter of the Fulbright Association and a three-time Fulbright fellow to France (1982), the former Yugoslavia/Macedonia (1986) and former U.S.S.R./Lithuania (1990).

New from the Cataloging Distribution Service

New Expanded Edition Of USMARC Specifications

The 1994 edition of the ***USMARC Specifications for Record Structure, Character Sets, and Exchange Media*** is now available from the Cataloging Distribution Service of the Library of Congress. The new edition is expanded considerably in the areas of character sets and specifications for exchange media. People working with USMARC records that have a need to understand the technical aspects of the MARC data structure, USMARC character sets and methods for exchanging files of records should get a copy of this new edition.

Thirteen newly defined characters for the Latin script and new basic and extended USMARC character sets for the Arabic script can now be found in the character sets section. The character sets in ***USMARC Specifications for Record Structure, Character Sets, and Exchange Media,*** 1994 edition, include graphics of the characters in the corresponding vernacular script. The exchange media section now contains specifications for exchange of USMARC records using magnetic tape, microcomputer diskettes and electronic file transfer. The last of these three subsections is particularly important, since it is now possible to exchange USMARC records electronically via the Internet.

Each section of ***USMARC Specifications for Record Structure, Character Sets, and Exchange Media,*** 1994 edition, includes its own glossary of terminology. The explanations of the USMARC record structure are illustrated graphically. Character sets are shown tabularly, in addition to lists arranged by coded character value. ***USMARC Specifications for Record Structure, Character Sets, and Exchange Media,*** 1994 edition, sells for $22 (North America) and $23 (outside North America). Order directly from: Library of Congress, Customer Services Section-USMARC, Cataloging Distribution Service, P.O. Box 75640, Washington, DC 20541-5017; telephone: (800) 255-3666 (U.S. only) or (202) 707-6100; TDD: (202) 707-0012; fax: (202) 707-1334; Internet: cdsinfo@mail.loc.gov

New Edition of *Free-floating Subdivisions*

The Library of Congress has released the newest edition of ***Free-floating Subdivisions, 7th edition,*** which lists all subdivisions designated as "free-floating."

Free-floating refers to a form or topical subdivision assigned by the subject cataloger under designated subjects without the usage being established editorially and, therefore, without the usage appearing in the subject authority file under each individual subject heading.

Utilizing the ***Free-floating Subdivisions, 7th edition,*** also helps when searching information in the *Subject Cataloging Manual: Subject Headings,* in which Free-floating Subdivisions appear. Published annually, the price for ***Free-floating Subdivisions, 7th edition*** is $25 North America, $30 outside North America. Order directly from: Library of Congress, Customer Services Section-FSUB, Cataloging Distribution Service, P.O. Box 75720, Washington, DC 20541-5017; telephone: (800) 255-3666 (U.S. only) or (202) 707-6100; TDD: (202) 707-0012; fax: (202) 707-1334; Internet: cdsinfo@mail.loc.gov

Library of Congress Memberships Available: *Includes Subscription to* Civilization *Magazine*

Associate membership in the Library of Congress, which includes a year's subscription (six issues) to *Civilization: The Magazine of the Library of Congress,* is available for annual dues of $20 (see LC *Information Bulletin,* May 2, 1994).

To receive *Civilization,* call (800) 829-0427 to pay by credit card, or send check or money order, payable to *L.O.C. Associates,* to:

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Information Bulletin 84LC01

Junior Fellow Processes 19th Century Archives:

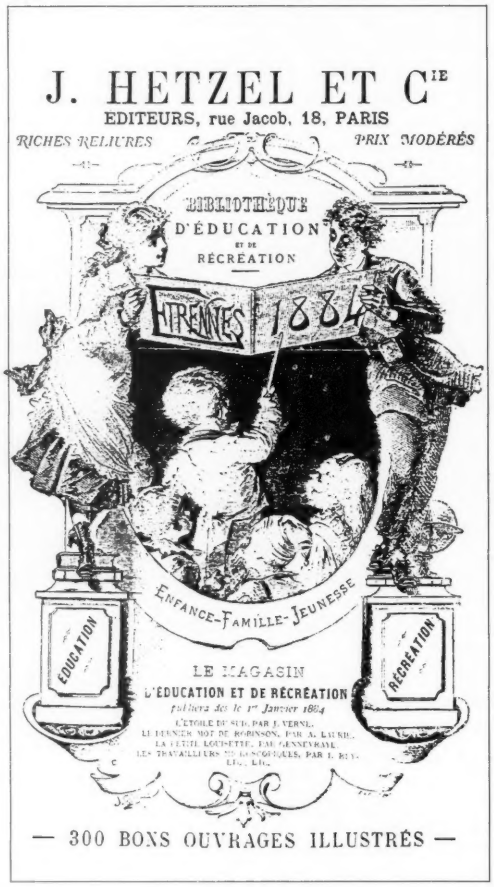
Collection of European Publishing Ephemera Numbers 1,400

What began as nine boxes stuffed with pamphlets of various sizes, shapes and contents is now the Archive of 19th Century French and Belgian Publishers' Prospectuses, a processed collection of just under 1,400 items of European publishing ephemera.

Acquired in 1991 by the Rare Book and Special Collections Division as part of its continuing program to collect materials in the history of the book and book arts, the collection was processed by a Library of Congress Junior Fellow, Sue Waterman.

The Junior Fellows began in 1991 as a nationally competitive program to bring gifted students to the Library to process uncataloged items and to introduce the students to Library programs.

Ms. Waterman came while she was completing her master's degree in library science at the University of Maryland. She had undergraduate and graduate degrees in French (B.A., University of Maryland; M.A., New York University) and an interest in special collections. When she was assigned as her Junior Fellow project to process a collection of French-language publishing ephemera, she began researching the history of French-language publishing and its methodology. The Library got a processed collection, while Ms. Waterman developed a new professional interest.



Late-19th century catalog from J. Hetzel, specializing in juvenile literature

In addition to organizing the collection according to publishers, Ms. Waterman wrote a substantial finding guide using a bibliographic software package. She produced a detailed inventory of the collection and extensive name and subject indexes. The guide makes the collection widely accessible by publisher, place of publication, year and subject.

Ms. Waterman has continued to pursue her studies in European publishing history since leaving the Library. Currently, she is a reference librarian at Catonsville Community College in Maryland, where she plans to exhibit highlights of printing history drawn from that library's collection.

The Archive of 19th Century French and Belgian Publishers' Prospectuses includes prospectuses, newspaper supplements, broadsheets, pamphlets, catalogs and other promotional ephemera of the European book trade dated from the early 19th to early 20th centuries. Publishing prospectuses, which describe and solicit purchase of either an individual title or a serial publication, have been an integral part of the Western book trade almost from the beginning.

Until well into the 19th century, European prospectuses were usually pre-publication solicitations for financial support of a publishing project. They described the forthcoming work, provided outlines or tables of contents and included a specimen page and often illustrations. Response to the prospectus allowed the publisher to determine the demand for the advertised title and perhaps the feasibility of the project.

During the 19th century, major technological innovations affected the production and distribution of books and serials. With these changes, along with social and economic developments such as more widespread literacy and the professionalization of the scholarly community, the prospectus changed. It became less of an appeal for support for a proposed title than an advertisement for a forthcoming publication.

The archives includes a wide

Portion of the prospectus for the 1816 Desoer edition of Voltaire's Complete Works, which started a fashion among early-19th century publishers for similar editions of "complete works."

sampling of European French-language ephemera to study the publishing industries, their advertising, distribution, subject specializations and overall publishing trends. Advertising focuses on diverse audiences.

The presence of two signatures on materials suggests that the collection may have been formed and maintained by Jean-Baptiste-Julien d'Omalius d'Halloy (1783–1875), a Belgian geologist known for his early systematic geological study of Belgium, and his grandson Walter de Sélys-Longchamps. A large part of the collection consists of publishing advertising focused on geology and related fields. A significant proportion of the collection also advertises Belgian imprints and Belgian distribution of French-language materials.

Nineteenth century European publishers' efforts to open and widen more general markets are well documented by the ubiquitous phrase *pour tous* (for everyone) on many prospectuses for books on subjects as diverse as education, religion, French military exploits outside Europe and feminism. New kinds of publications, such as women's magazines and juvenile literature, sought to develop some traditional readers into new consumers of publications. Nineteenth century progress affected the publishing industry not only technologically but also in the number of fields that required revised and often enlarged technical publications.

The collection enhances the Library's other primary and secondary resources for the study of book and publishing history. It offers research opportunities for historians of publishing, science and technology, as well as of social, economic and cultural history. The successful processing of the collection is but one example of the success of the Junior Fellows Program.

ŒUVRES COMPLÈTES DE VOLTAIRE,

EN DOUZE VOLUMES IN-OCTAVO.

PROSPECTUS.

LA double Édition des *Œuvres de Voltaire*, connue sous le nom d'*Edition de Kehl* ou *de Beaumarchais*, n'existe plus en fonds, et les exemplaires en deviennent rares dans le commerce. Le prix, par conséquent, en est très-élevé. Suivant le *Manuel du Libraire* de M. Brunet, ouvrage qui fait foi pour le prix des livres, ainsi que pour leur mérite bibliographique, *le Voltaire in-12*, papier fin, se vend de 250 à 300 francs, relié; et l'*in-8°*, même papier, se vend de 300 à 450 francs, aussi relié, avec addition de 80 à 100 francs pour les figures: les autres papiers, inférieurs ou supérieurs, se vendent à proportion.

A la considération de la rareté et du prix nous ajouterons celle de la masse. La masse de l'une et de l'autre édition est énorme; leurs soixante-dix ou quatre-vingt-douze tomes occupent une place considérable, et celui qui veut emporter en voyage ou à la campagne une partie détachée des *Œuvres de Voltaire* est presque toujours obligé de grossir son bagage de six, huit, dix, ou même quinze volumes.

En projetant la nouvelle édition que nous annonçons, nous avons eu le dessein de mettre les *Œuvres de Voltaire* à la portée des moindres fortunes, d'en rendre l'usage plus commode, en même temps que l'acquisition plus facile, en les réduisant tout au plus au sixième de leur masse, par des procédés typographiques que nous allons exposer tout à l'heure.

–Carol Armbruster with Sue Waterman

Carol Armbruster is the French/Italian area specialist in the European Division.

Cummings *(Cont. from p. 240)*
director of "Reflections: A New Plays Festival" in Rochester, N.Y., and he is widely respected for his work as a director of new plays.

Cummings's first poems were published in *The Dial* in 1920. His collections of poetry are *Tulips & Chimneys* (1922), *Is 5* (1926), *Him*, a play (1927), *W* (1931) and *1/20: Poems* (1936). In 1938 his *Collected Poems* appeared, and a volume of selected poems, *Poems 1923–1954*, was published in 1954.

According to former Consultant in Poetry Stanley Kunitz, cummings was "an iconoclast, an individualist, an enemy of systems and restriction and regimentation." Mr. Zerbe appeared to be much the same, whether he was portraying cummings or addressing his portrait, assuming one of his characters or telling about his life. Moving as he spoke around the small stage, Mr. Zerbe said, "For life's not a paragraph/And death I think is no parenthesis," before patting the frame of the poet's picture and exiting stage left.

–Yvonne French

CFB *(Cont. from p. 242)*
Other sponsors of the Minnesota Book Awards are: Friends of the St. Paul Public Library, the Hungry Mind Bookstore, Library Development & Services, the Minnesota Department of Education, Metronet, Minneapolis Public Library, Minnesota Historical Society, *Minnesota Literature*, Northern Lights and Insights, Spotlight on Books and the University of St. Thomas and its English Department. The Minnesota Book Awards were presented during Minnesota Publishers Week, a project of the Minnesota Center for the Book/Metronet and the Minnesota Department of Trade and Economic Development.

"WordStreams: Minnesota's Center for the Book" combines the energies of writers and creators, publishers, booksellers, librarians and readers in support of the power of books and reading. Its purposes are:

☐ To share the joy of books, reading and the printed word with all Minnesotans

☐ To promote the creative work of Minnesota writers, publishers, librarians and all who contribute to the dynamic world of the printed word

☐ To link the energies of Minnesota book lovers with the work of the Center for the Book in the Library of Congress. Its activities focus on audience development, advocacy and networking and technical assistance.

For information, write or call the center at Suite 116, 2324 University Ave. West, St. Paul, MN 55114, telephone (612) 646-0425, fax (612) 646-0657.

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